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had raised it in the fifteenth century to such a high degree of perfection, to those of mere mechanics, since gracefulness in design and elegance in plastic treatment were no longer needed. The architect and sculptor, whose art was almost always united in one person, especially in the case of the greatest artists, were now separated, as were also the painter and decorator, and the sculptor applied his own peculiar art to the creation of figures, which the architect preferred to his own ornaments, as more effective and appropriate features between projecting columns and deep niches.

Thus ornamentation hastened with rapid strides towards the late Renaissance and Rococo style. The artistic movement of the sixteenth century was too powerful to remain contented for any length of time with mere imitation. The desire of novelty combined with the felt necessity of a vigorous expression of form, soon gave rise to the introduction of the Rococo. Michael

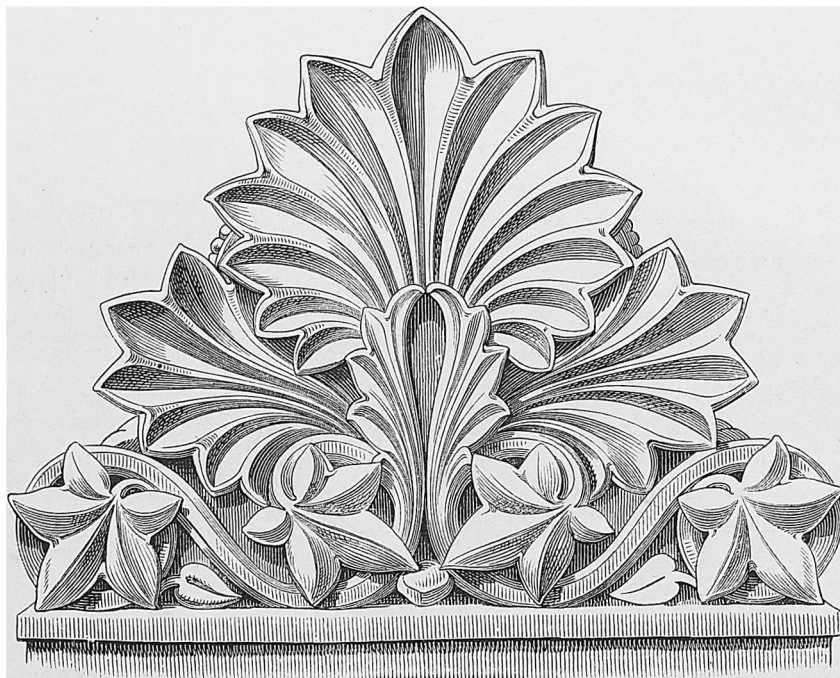
Angelo, who in his plastic figures had made the nearest approach to the antique, and at the same time stood at the entrance of the path through which sculpture wandered in the sixteenth and seventeenth centuries, led also the way to the rococo style of architectonic ornamentation.

But while plastic ornament was on the whole degenerating, as had already been the case with regard to decorative painting, a rich and luxuriant ornamental life, which was by no means deficient in a variety of new elements, was still flourishing in the different branches of minor arts. The more elegant ornamentation, expelled from high art, found a refuge in the former, and assumed particular and often peculiar forms, corresponding to the material and technic, the description of which is however beyond the scope of the present article.

## SPECIMENS OF ORNAMENTATION.



No. 1. Romanesque Capital from the Germanic Museum, Nuremberg.  $\frac{1}{5}$  real size.



No. 2.

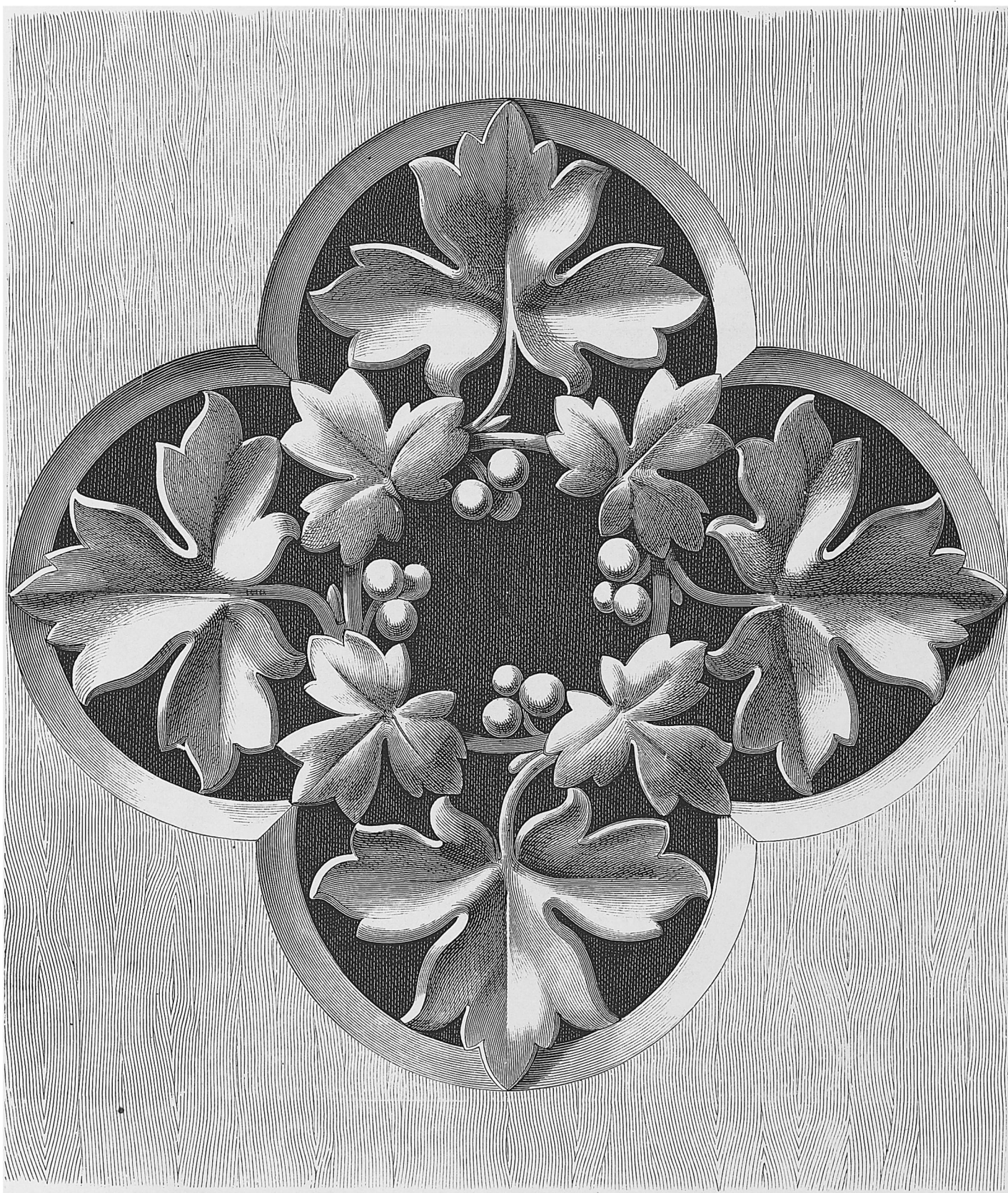


No. 3.

No. 2. Acroterial Termination of Fountain at Moscow, executed in Burnt Clay by Mr. March, Charlottenburg, from the design of Mr. A. Jungermann, Berlin.

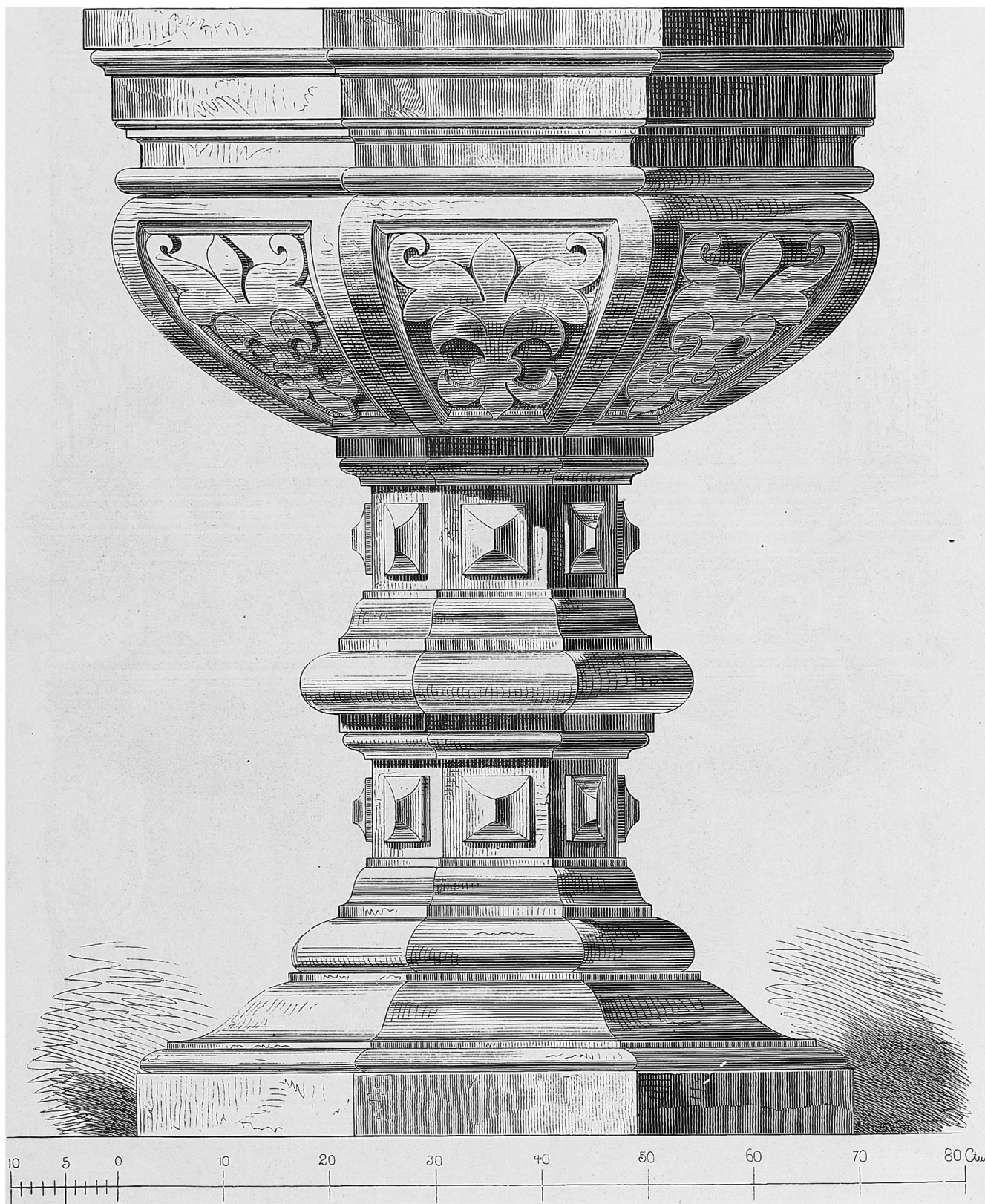
No. 3. Venetian; XV century. Vestment Pattern worked in Purple Velvet on Gold Ground.



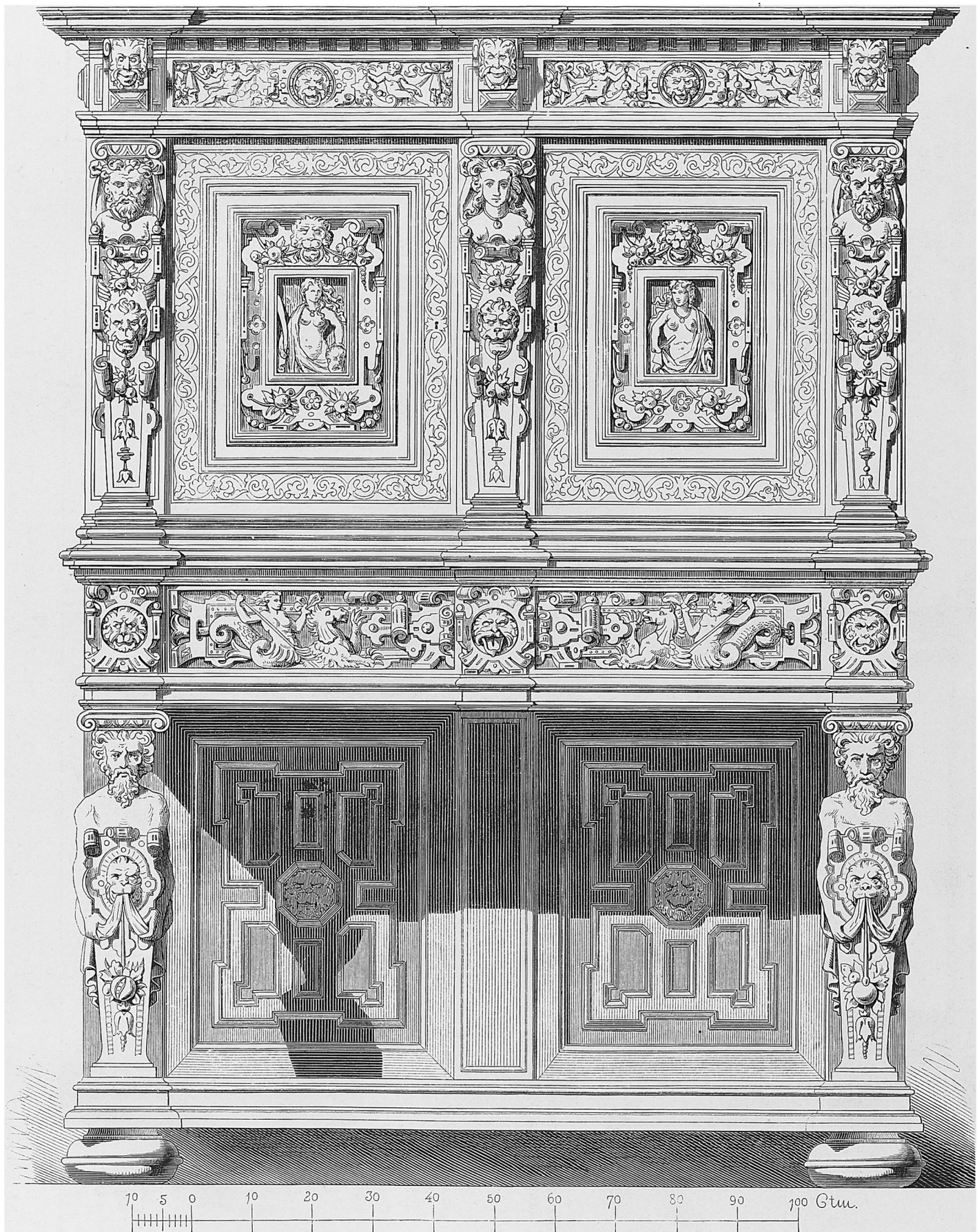


No. 4. Design of Conventionalised Hawthorn for Wood Carving by Mr. Aug. Töpfer, Archt., Augsburg.]



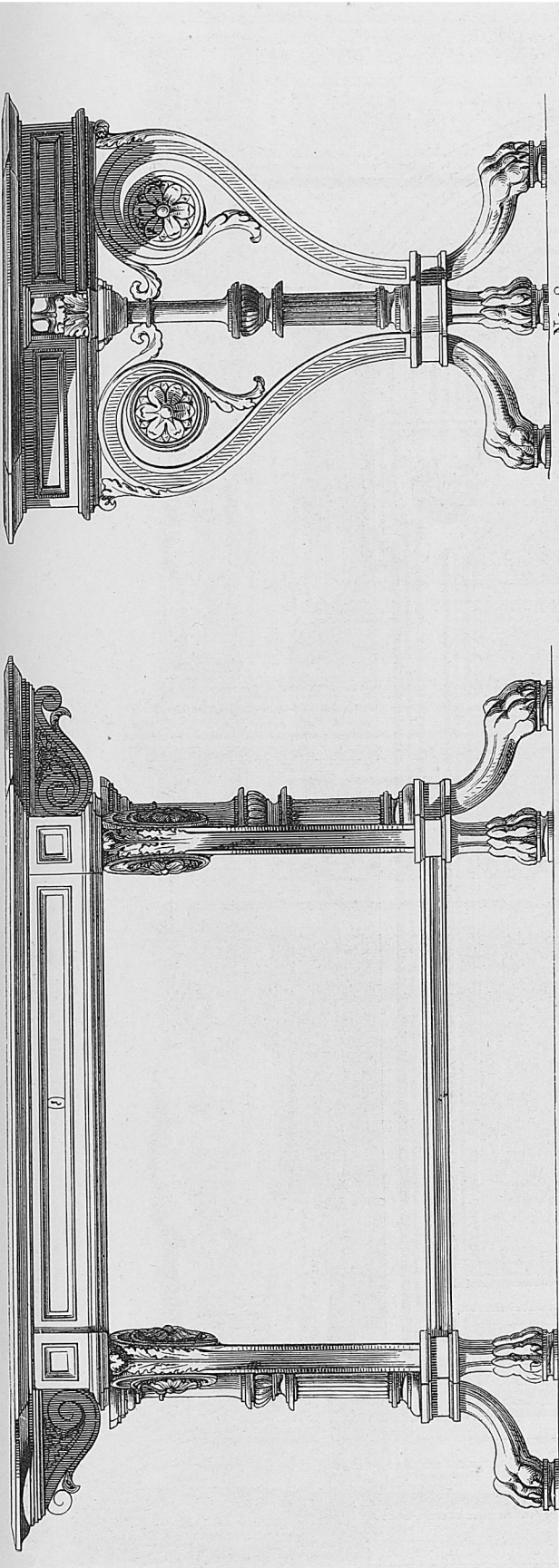


No. 5. German. 1662. Font of *Heiligengeist* Church, Dinkelsbuehl, from the design of Mr. C. Th. Pohlrig.



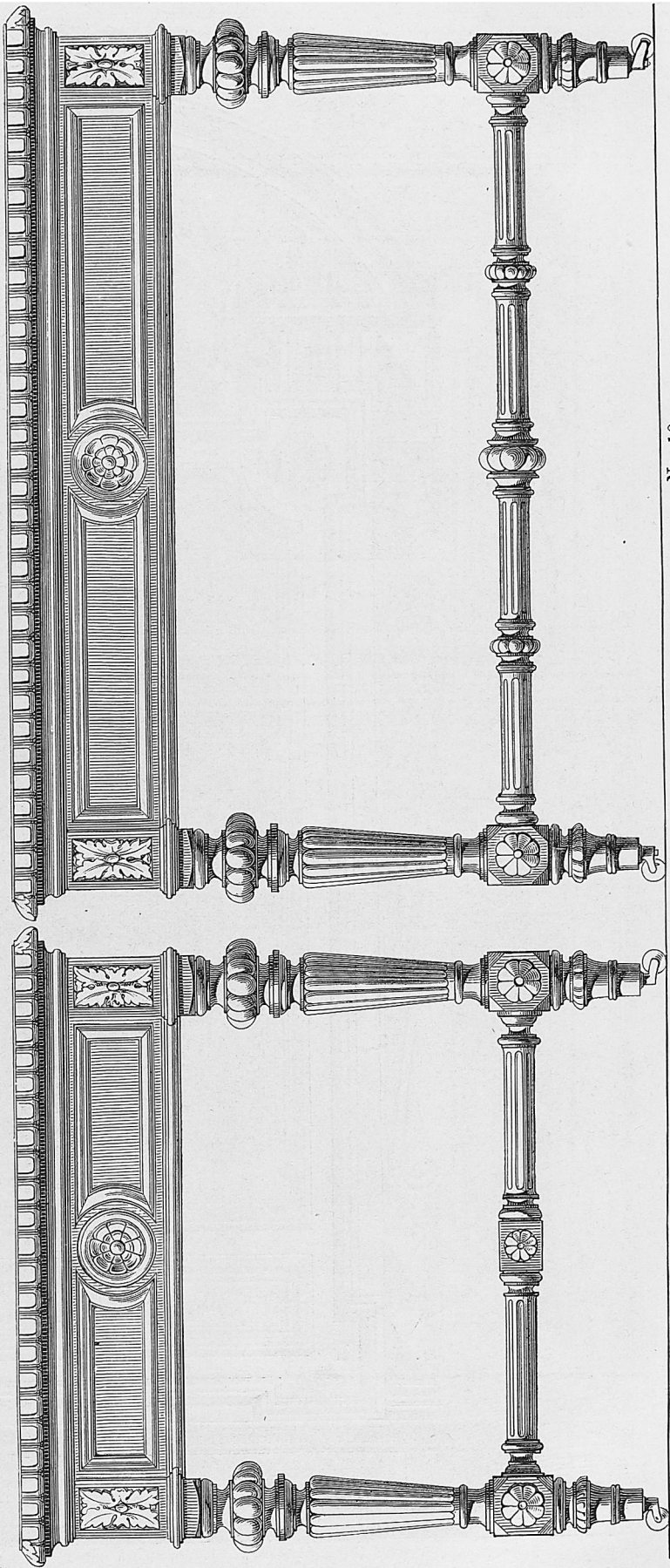
No. 6. German Renaissance. Cabinet from the Collection of M. Pickert, Nuremberg, from the design of Prof. Ortwein.  
 $\frac{1}{8}$  full size.





No. 8.

No. 7.

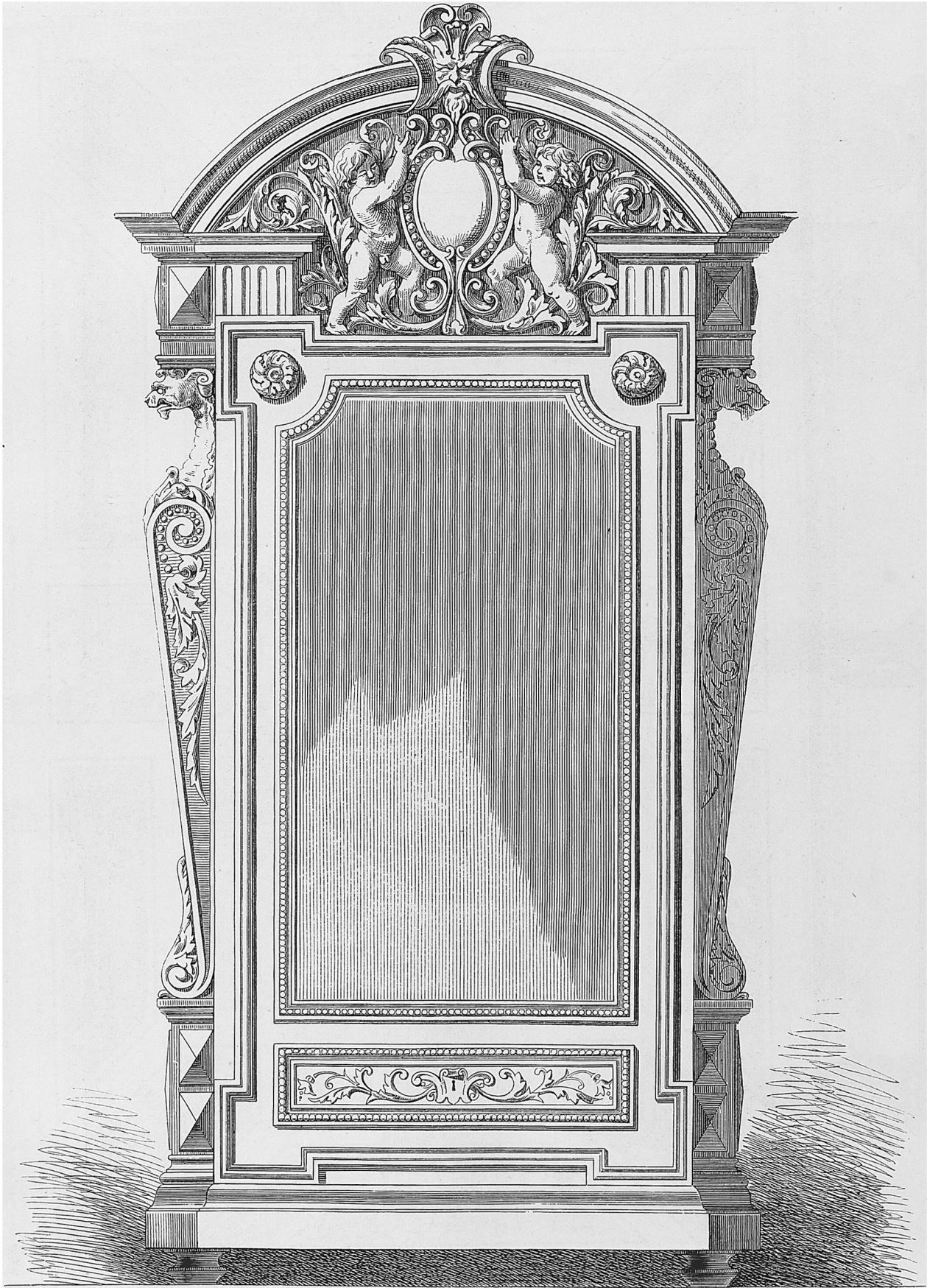


No. 10.

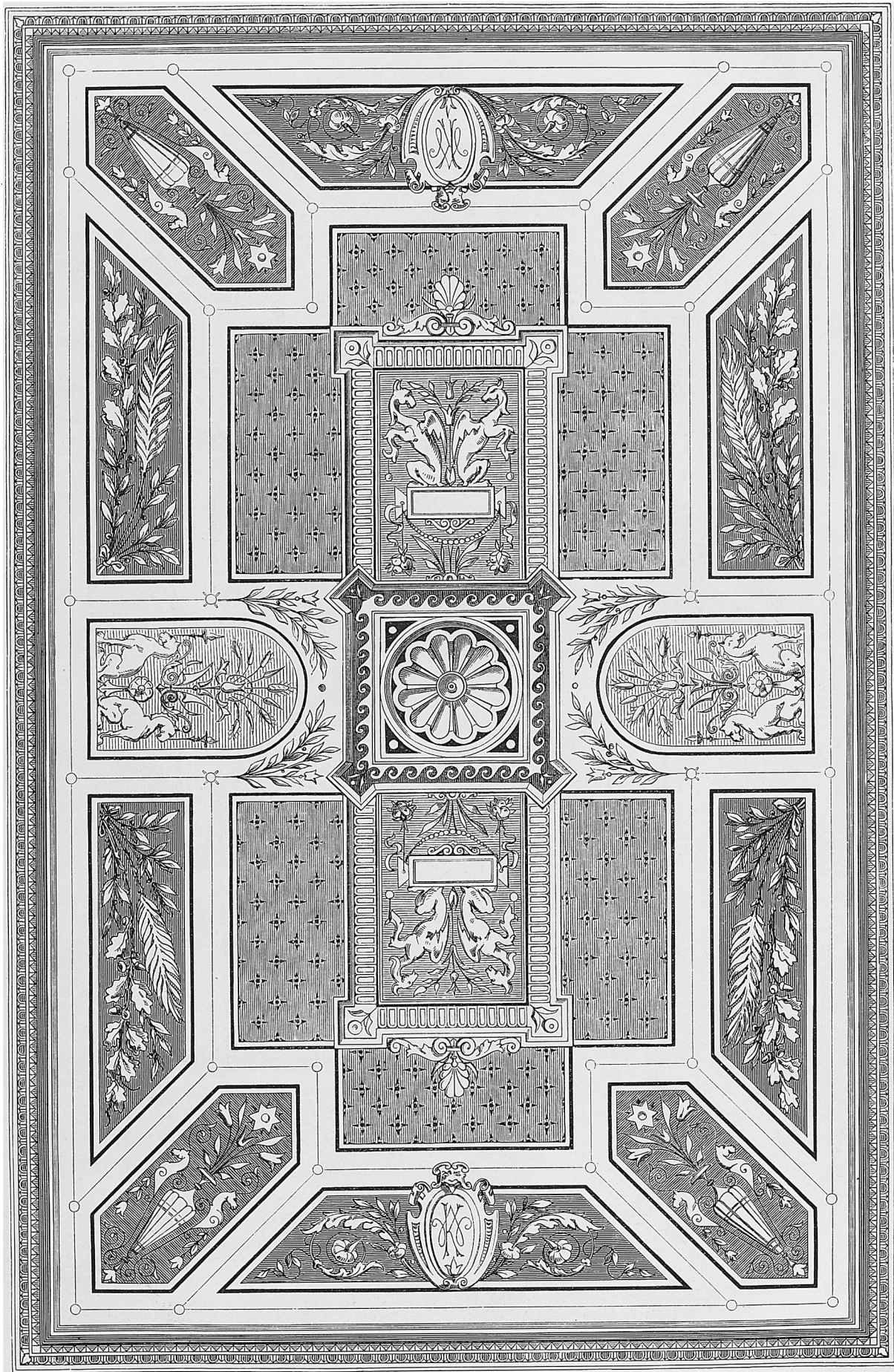
No. 9.

Nos. 7 and 8. Design of Table by Mr. Prof. Val. Teirich, Vienna. Details Nos. 3—5 of Supplement.  
Nos. 9 and 10. Table designed and manufactured by the "Renaissance" Company for wood Carving and Furniture, Berlin. Details Nos. 1 and 2 of Supplement.



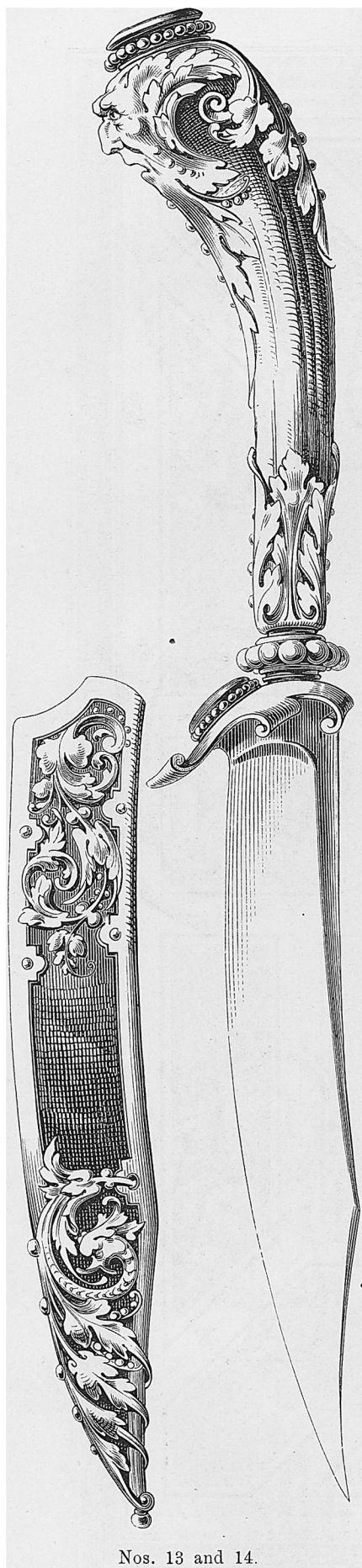


No. 11. Wardrobe with Glass designed in the Style Louis XIII by M. Gaïda, Paris.



No. 12. Design for Painted Ceiling in the Villa Close, Karlsruhe, by Mr. Jos. Durm, Archt., executed in oil colors on plaster of Paris.





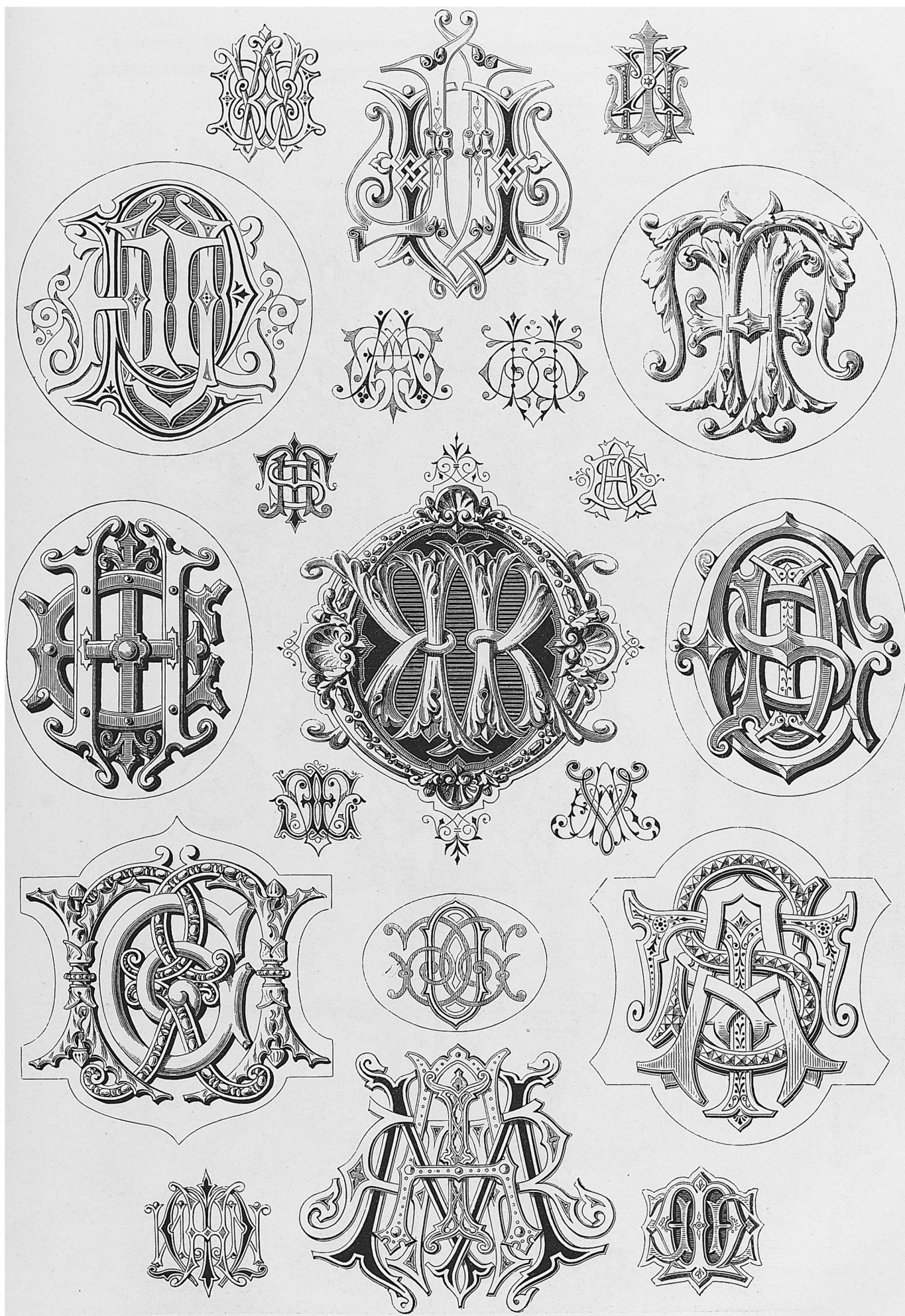
Nos. 13 and 14.



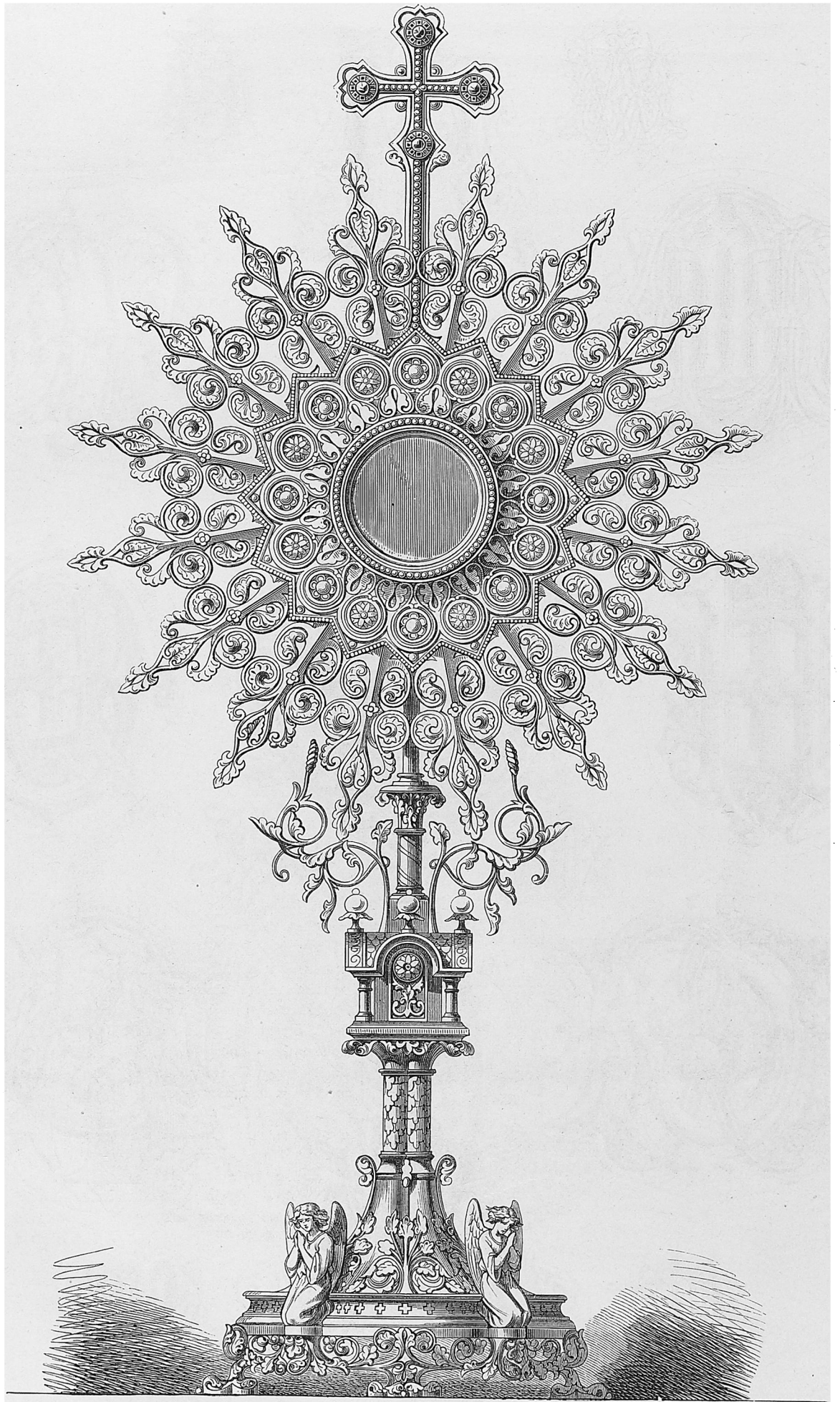
No. 15.

Nos. 13 and 14. Design of Hunting Knife by Mr. A. Seder, Contance.  
 No. 15. Wrought Iron Railing from the New Württemberg Railway Carriages by Prof. R. Reinhardt, Stuttgart.  
 Details Nos. 6 and 7 of Supplement.



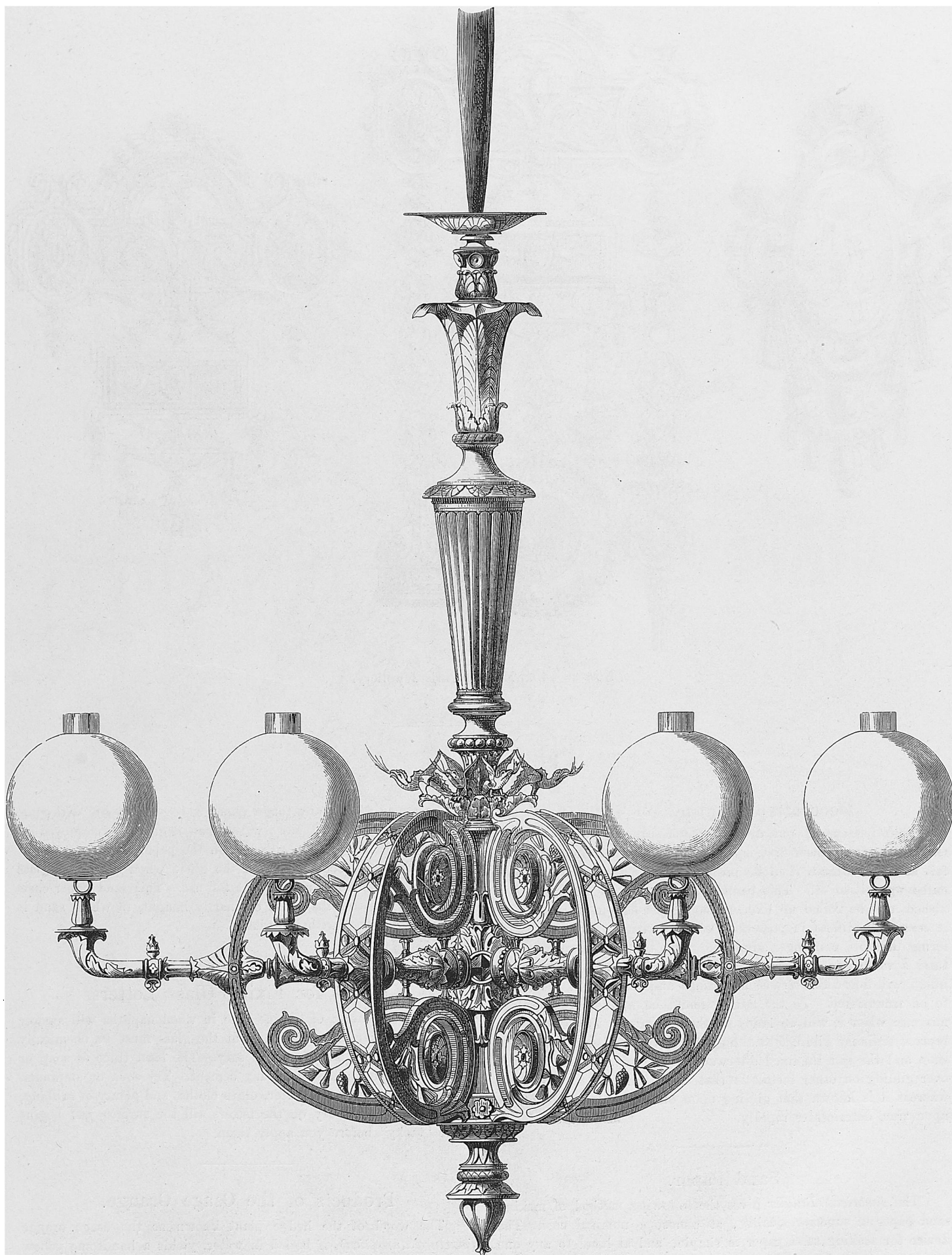


Nos. 16—35. Initials for execution in Porcelain, Iron, Stucco, Woodcarving, Seals etc., designed by Mr. J. Schnorr, Stuttgart.



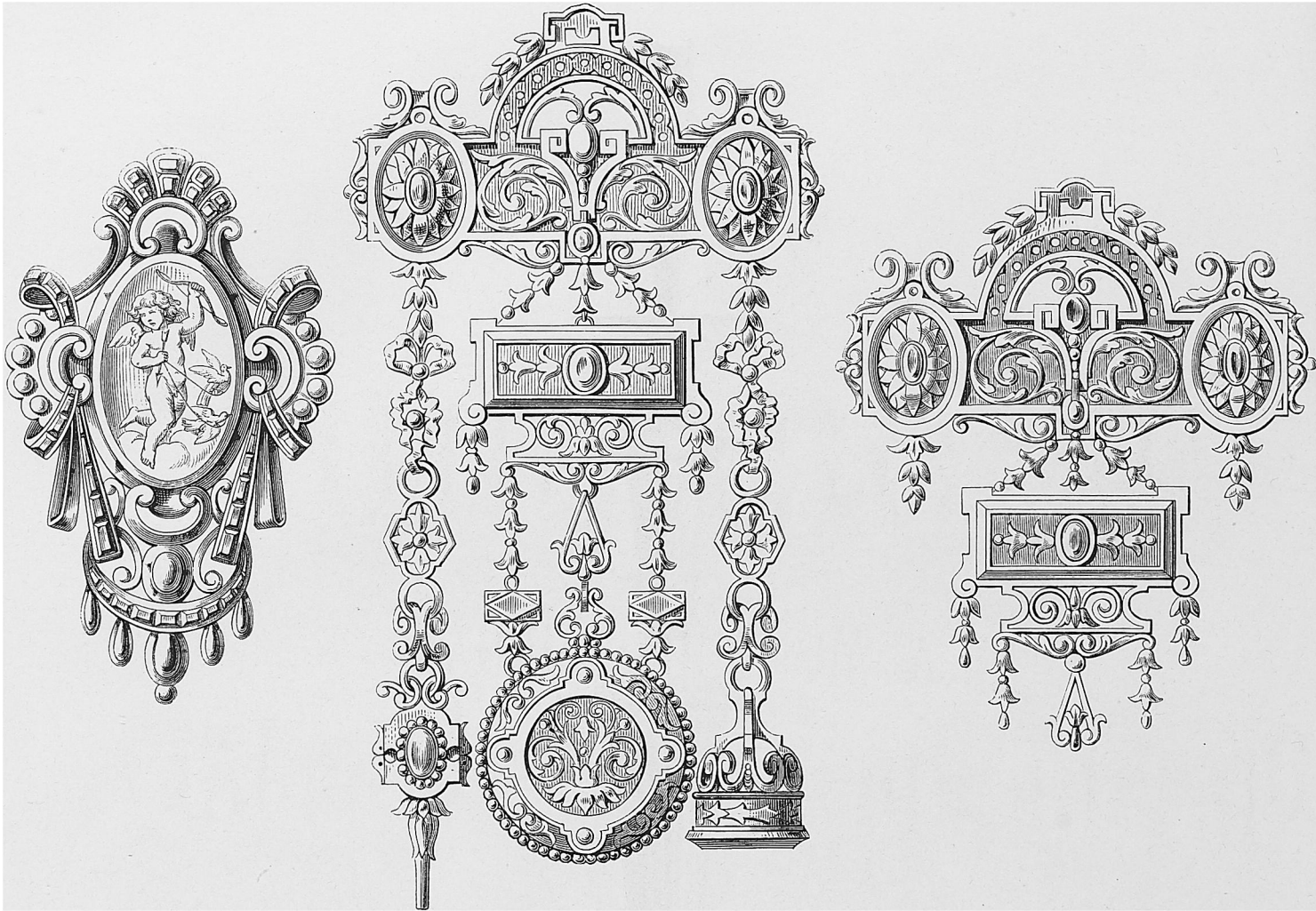
No. 36. Pyx designed in XIII century style by M. A. Reynier, Paris.





Nr. 37. Design of Gas Corona by Mr. E Jacobsthal, Archt., Berlin.





Nos. 38—40. Modern Paris Jewellery.

## VARIOUS.

### Decorative Painting on Tin.

Tinfoil is spread out upon a smooth surface, such as glass, the latter having been first moistened to aid the laying out of the foil and to maintain it in its position. The painting is then executed upon it in oil. This painting on tin, when dried and varnished, can be rolled up like ordinary paper hangings, from which it essentially differs in possessing all the variety of tones and coloring that oil paintings admit of. The tin groundwork constitutes a waterproof protection, and, on account of its great flexibility, will follow the various mouldings and contours of the object to be ornamented. To the latter should be applied a hydrofuge mixture, when it will be ready for the decorator. This method can replace ordinary gilding, as the gold can be applied in the workshop and the gilt tin fixed afterwards. The advantage of gilt tin over gilding on other metals is that it is inimical to oxidation; whereas it is known that gilding upon other metals, and notably upon zinc, deteriorates rapidly.

M. C. Daniel.

### Sand Paper.

The *American Builder* gives the following method of making sand paper of superior quality, at almost a nominal cost. The device for making sand paper is simple, and at hand to any one who has occasion to use the paper. A quantity of ordinary window glass is taken, that having a green color is said to be best, and pounded fine, after which it is poured through one or more sieves of different degrees of fineness to secure the glass for coarse

or fine paper. Then any tough paper is covered evenly with glue, having about one third more water than is generally employed for wood work. The glass is sifted upon the paper, allowed a day or two in which to become fixed in the glue, when the refuse glass is shaken off, and the paper is fit for use. This sand paper costs little, and is better than that ordinarily bought, in which sand is frequently mingled with the glass.

### Cement for Fixing Glass Letters.

A thick solution of marine glue in wood naphtha will answer perfectly if color is no object. But the glass must be chemically clean, and this is not always so easy. The least trace of soap or grease will spoil adhesion of any cement. Try soda or ammonia, followed by whiting and water, clean cloths, and plenty of rubbing, and let the cement dry on the letters till the surface just begins to be "tacky" before you apply them.

### Products of the Osage Orange.

The wood of the hedge plant known as the osage orange (*maclura aurantica*), if boiled in water, yields a handsome yellow extract which is used in Texas as a dye. From it, a large percentage of tannin is also obtained. The seeds of the fruit also yield a valuable oil, abundant, bland, and limpid, resembling olive oil, and burning with a steady flame in ordinary lard oil lamp.